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NUMBER TWO HUNDRED NINETEEN

XVIII CENTURY FRENCH
AND OTHER
COLOR PRINTS
ENGRAVINGS AND ETCHINGS
TWO FRENCH XVIII CENTURY
OIL PAINTINGS

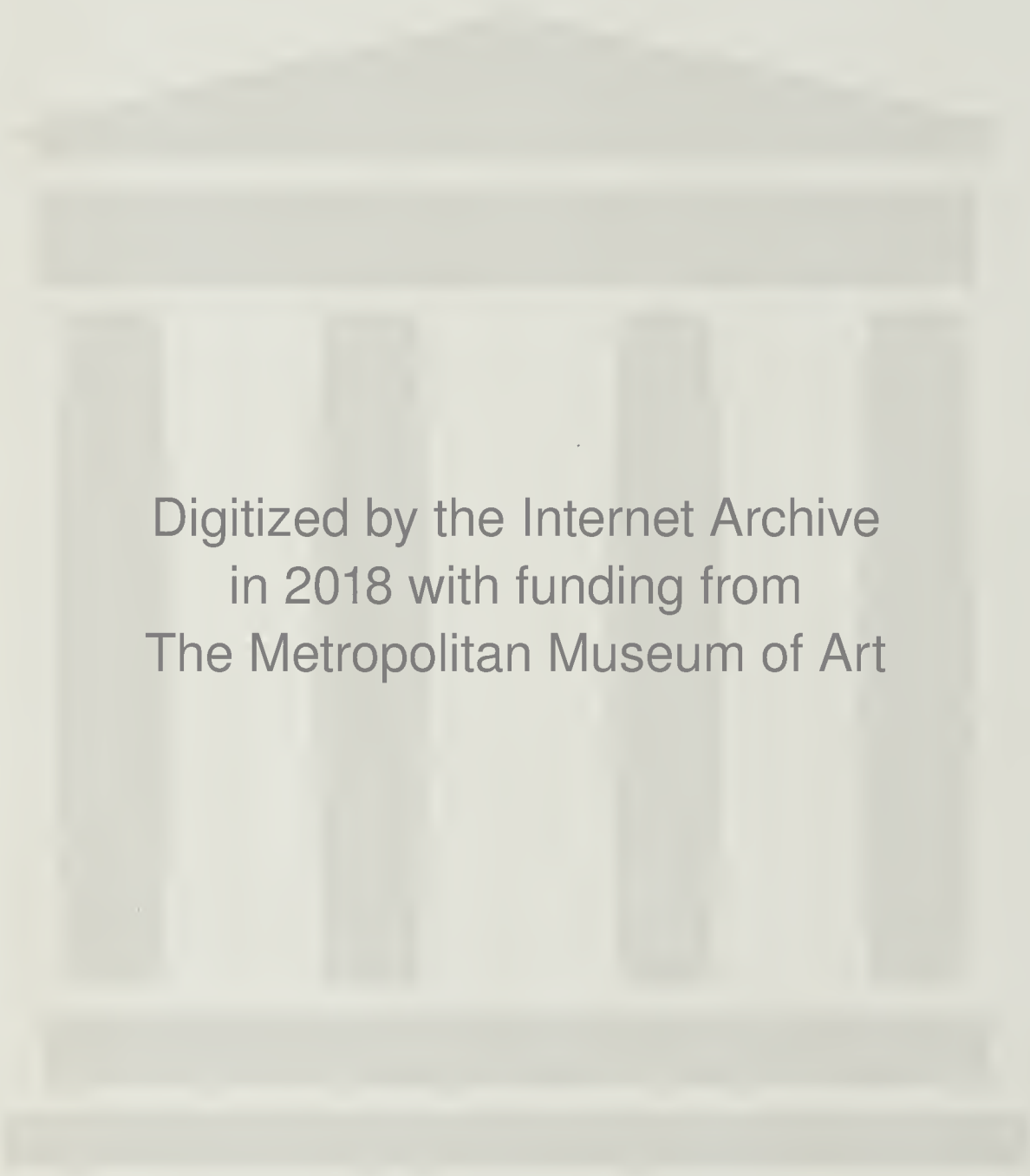
From the

CORTLANDT F. BISHOP
COLLECTION

Public Auction Sale—December 6th at 8 P.M.

Exhibition—From December 3d until sale

KENDE GALLERIES at GIMBEL BROTHERS
33D STREET AND BROADWAY
NEW YORK (1)
1945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NUMBER TWO HUNDRED NINETEEN

FRENCH XVIII CENTURY
COLOR PRINTS

JANINET • DEBUCOURT • FRAGONARD

DEMARTEAU • LAVREINCE • BONNET

TOGETHER WITH

Examples by: BARTOLOZZI • JONES

ARLENT EDWARDS and other Artists

and

ENGRAVINGS AND ETCHINGS

WHISTLER • CAMERON • FITTON

WATSON • GREEN • SMITH

TWO SUPERB OIL PAINTINGS

C. M. CHALLES "LE PORTRAIT CHERY"

J. F. SCHALL "MADEMOISELLE DU THEY"

From the

CORTLANDT F. BISHOP

COLLECTION

Sold by Order of the present Owner

Public Auction Sale—Thursday, December 6th at 8 P.M.

Exhibition—From Monday, December 3d until sale

(Daily 10 A.M.—6 P.M.)

KENDE GALLERIES at GIMBEL BROTHERS

33D STREET AND BROADWAY, NEW YORK (1) • 11TH FLOOR

Telephone: PEnnsylvania: 5-5185

1945

CONDITIONS OF SALE

The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

1. The word "Galleries," wherever used in these Conditions of Sale means the Kende Galleries, Inc.

2. The Galleries have exercised reasonable care to catalogue and describe correctly the property to be sold, but they do not make any representation or warranty as to the correctness of description, genuineness, authenticity or condition of said property.

3. The Galleries reserve the right to withdraw any article from sale for any reason whatsoever before the article is offered for sale.

4. Unless otherwise announced by the auctioneer at the time of sale, all bids are to be for the lot as a whole and as numbered in the catalogue.

5. The highest bidder accepted by the auctioneer shall be the buyer. In the event of any dispute between bidders, the auctioneer may, in his discretion, determine who is the successful bidder, and his decision shall be final; or the auctioneer may reoffer and resell the article in dispute.

6. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance over the previous bid, may be rejected by the auctioneer, in his discretion, if in his judgment such bid would be likely to affect the sale injuriously.

7. The name and address of the buyer of each article, or lot, shall be given to the Galleries immediately following the sale thereof, and payment of the whole purchase price, or such part thereof as the Galleries may require, shall be immediately made by the purchaser thereof. If the foregoing condition, or any other applicable condition herein, is not complied with, the sale may, at the option of the Galleries, be cancelled, and the article or lot, reoffered for sale.

8. Unless the sale is advertised and announced as an unrestricted sale, or sale without reserve, consignors reserve the right to bid.

9. Except as herein otherwise provided, title will pass to the highest bidder upon the fall of the auctioner's hammer, and thereafter the property is at the purchaser's sole risk and responsibility.

10. Articles sold and not paid for in full and not taken by noon of the third day following the sale may be turned over by the Galleries to a carrier to be delivered to a storehouse for the account and risk of the purchaser, and at his cost. If the purchase price has not been so paid in full, the Galleries may either cancel the sale, and any partial payment already made shall be retained by the Galleries as liqui-

dated damages, or they may resell the same without notice to the buyer and for his account and risk, and hold him responsible for any deficiency.

11. Property purchased will be delivered only on presentation of a receipted bill. The Galleries reserve the right to make delivery to any person presenting such receipted bill. If a receipted bill is lost before delivery, the buyer should immediately notify the Galleries.

12. If for any cause whatsoever any article sold cannot be delivered or cannot be delivered in as good condition as the same may have been at the time of sale, the sale will be cancelled without any liability to the Galleries and any amount that may have been paid on account of the sale will be returned to the purchaser.

13. In addition to the purchase price, the buyer will be required to pay the Federal State and local taxes now or hereafter imposed upon the sale of the article or articles, unless the buyer is exempt from the payment thereof.

14. The Galleries, subject to these Conditions of Sale and to such terms and conditions as they may prescribe, but without charge for their services, will undertake to make bids for responsible parties approved by them. Requests for such bidding must be given with such clearness as to leave no room for misunderstanding as to the amount to be bid and must state the catalogue number of the item and the name or title of the article to be bid on. The Galleries reserve the right to decline to undertake to make such bids.

15. The records of the Galleries are in all cases to be considered final.

16. The Galleries will facilitate the employment of carriers and packers by purchasers, but will not be responsible for the acts of such carriers or packers in any respect whatsoever.

17. These Conditions of Sale cannot be altered except in writing by the Galleries or by public announcement by the auctioneer at the time of sale.

Sales Conducted by

L. A. CRACO • H. A. KENDE • T. J. MULDOON

KENDE GALLERIES, INC.

AT GIMBEL BROTHERS—11TH FLOOR

33RD STREET & BROADWAY • NEW YORK (1)

Telephone PENNSYLVANIA 6-5185 *Cable* KENDARTGAL

Your attention is invited to the Conditions of Sale on Pages 2 and 3 of this Catalogue.

Thursday, December 6th, 1945 at 8 P.M.

CATALOGUE NUMBERS 1 TO 126, INCLUSIVE

PIERRE MICHEL ALIX

Pierre Michel Alix was born in 1762 and died at Paris in 1809. A pupil of Philipe Le Bas, he became one of the best aquatintists and color-engravers of the eighteenth century.

1. MARIE ANTOINETTE D'AUTRICHE, REINE DE FRANCE

Portrait in the gouache manner, the border etched, finished with the graver by Pierre Michel Alix; after the painting by Mme. Vigée Lebrun. *Lord Gower No. 3, Portalis and Beraldi No. 25.* Folio. A magnificent impression. Printed in colors. Proof of the second state of four ,with the name on the border but before the dedication and the artist's names. Untrimmed margins; deckle edges. From the collection of Henri Beraldi, sold in Paris December 1, 1928, by M. Maurice Rousseau, expert.

A magnificent portrait of Marie Antoinette. One of the first works engraved by Alix.

FRANCESCO BARTOLOZZI

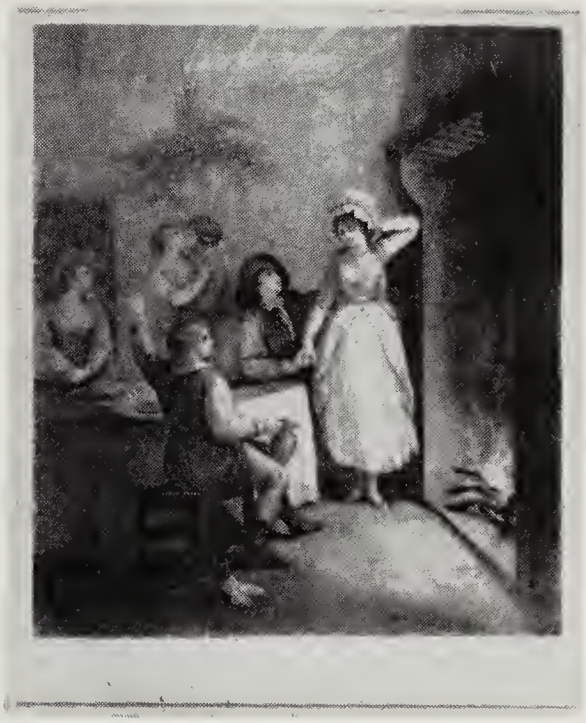
Celebrated stipple engraver, born in Florence 1727, died in Lisbon, 1815. A pupil of Joseph Wagner at Venice. In 1764 he removed to London and in 1769, upon the founding of the Royal Academy, was nominated one of the original members.

2. THE MONTHS OF THE YEAR

Stipple engravings printed in colors. A series of eleven subjects, out of twelve. January, February, March, April, May, June, July, August, September, October and December. Engraved by F. Bartolozzi after the paintings by W. Hamilton, R.A. Extremely fine proofs in perfect condition. Ten of these plates were engraved by Bartolozzi and two (January and November) by W. N. Gardner. November is missing out of this rare set. Framed.

[SEE ILLUSTRATIONS ON OPPOSITE PAGE]

2



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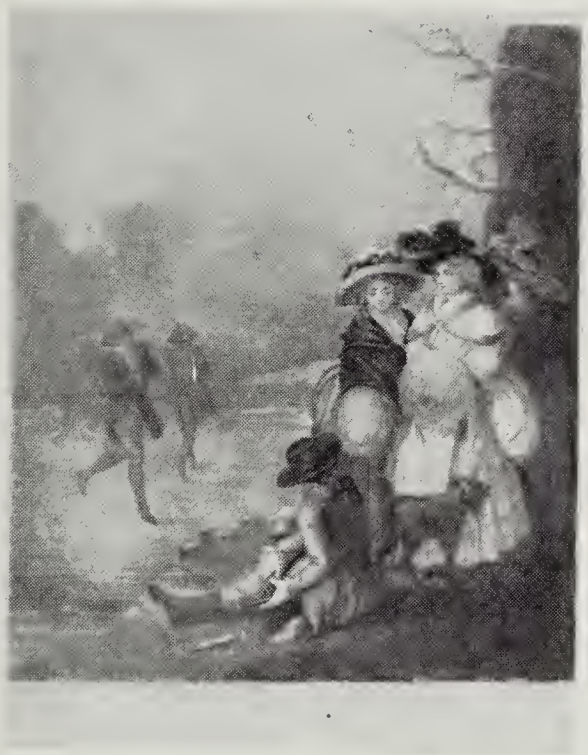


2

2

THE MONTHS OF THE YEAR *by Bartolozzi*
(Four of the Set)

Upper: May
Lower: January

December
September

PIERRE ANTOINE BAUDOIN

Pierre Antoine Baudoin, the son-in-law of François Boucher, was born at Paris in October, 1723; he died in the same city on December 15, 1769. He is considered one of the most charming of the *petits maitres* of the eighteenth century.

3. L'EPOUSE INDISCRETE

Etching finished with the graver by Nicolas de Launay, after the gouache by Pierre Antoine Baudoin. *E. Bocher No. 21, Portalis and Beraldi No. 5, Lawrence and Dighton, No. 98.* Folio. Magnificent proof of the first state of four. Pure etching; proof before all letters. Untrimmed margins; deckle edges.

"This etching is reckoned amongst de Launay's masterpieces."
—E. CLAYTON.

WILLIAM REDMORE BIGG

Celebrated British painter, born in 1755 and died in 1828.

4. THE SAILOR'S ORPHANS

Mezzotint, printed in colors. Engraved by Dunkarton and William Ward, after the painting by R. Bigg. Very fine early proof, with the inscription. In perfect condition.

Companion to the following.

[SEE ILLUSTRATION ON OPPOSITE PAGE]

5. THE SOLDIER'S WIDOW

Mezzotint, printed in colors. Engraved by Dunkarton and William Ward, after the painting by R. Bigg. Very fine early proof, with the inscription. In perfect condition.

Companion to the preceding.

[SEE ILLUSTRATION ON OPPOSITE PAGE]

4

LOUIS MARIN BONNET

The painter-engraver Louis Marin Bonnet was born at Paris in 1743; he died in the same city on October 10, 1793. He was the inventor of engravings in the pastel manner in color perfected by Francois. Bonnet published a book describing his process in 1769.

6. LE PORTRAIT CHERY, 853

Engraving in the pastel manner, after the painting by Charles Michel Ange Challes. *Charles Le Blanc No. 473, Bonnet Catalogue No. 851.* Small folio. Brilliant impression, printed in colors, with the inscription. Small margins, trimmed to the plate-mark at bottom and sides; shorter at top, but not affecting number.

See Oil Painting—Catalogue No. 13.

[SEE ILLUSTRATION, PAGE 16]

7. L'EVENTAIL CASSE, 835

Engraving in the pastel manner by Louis Marin Bonnet, after the drawing by Frederick Michel Ange Schall (sometimes ascribed to Jean Baptiste Huet). *Portalis and Beraldi I, p. 216, Charles Le Blanc No. 376, Bonnet Catalogue No. 835.* Folio. Very fine impression, printed in colors. Proof before all letters. Small margins, showing plate and registration marks.

From the Henri Beraldi Collection, sold at Paris, December 13, 1927, by M. Maurice Rousseau, expert.

[SEE ILLUSTRATION ON OPPOSITE PAGE]

7

L'EVENTAIL CASSE *by Bonnet*

SIR DAVID YOUNG CAMERON

Contemporary Scottish painter-etcher of high merit, born at Glasgow in 1865. He is a Fellow of the Royal Society of Painter-Etchers, and probably the youngest member of that distinguished body. Sir Francis Seymour Haden, its president, writes of Mr. Cameron with an enthusiasm which is unusual with him—hailing him as a hopeful successor to the masters of the previous generation, and cordially recognizing in his work that precious gift of personality without which all technical skill is in vain.

"In examining Mr. Cameron's etchings it is not easy to designate his forte. Meryon etched picturesque buildings magnificently, but his portraits are simply bad. Whistler has triumphed in a wide field, but he seems to care nothing for the restful charms of rural landscape—where Seymour Haden is supreme. Mr. Cameron already shows himself equally at home when delineating pure landscape, views of buildings and shipping, interiors, or portraits."—Frederick Keppel.

8. BEN LEDI

Etching and drypoint. *Rinder No.* 424. Second state of two. Beautiful impression on Japan paper, signed in pencil, *D. Y. Cameron.* In perfect condition.

Note: The Gaelic name Ben Ledi, "The Hill of God," is said to have originated in the Beltane mysteries celebrated on its summit.

[see illustration on opposite page]

9. THE BRIDGE OF SIGHS

Etching. *Rinder No.* 223. Only state. Fine impression, signed in pencil, *D. Y. Cameron.* In perfect condition.

8

BEN LEDI *by Cameron*

ANTHONY CARDON

English painter and engraver, born in Brunch, Belgium in 1772; died in London 1813.

10. THE RUSTIC MINSTREL—MUSIQUE PASTORALE
INNOCENT CAPTIVATION—AMUSEMENT PASTORALE

Pair stipple engravings, printed in colors. Engraved by Anthony Cardon after the painting by H. Singleton. Fine proofs with the inscription.

Published Nov. 1, 1801 by Anthony Cardon, No. 3 Clipstons St., Fitzroy Square. In perfect condition. Framed.

CHARLES MICHEL ANGE CHALLES (OR CHALLE)

Painter-engraver born in France in 1718; died in 1778

11. LE PANIER RENVERSE

Stipple engraving by Louis Beisson, after the drawing by Charles Michel Ange Challes. Printed in colors. Folio. Superb impression. Proof before all letters. Large margins, showing the plate mark.

See catalogue No.

12. QUAND L'HYMEN DORT, L'AMOUR VEILLE

Stipple engraving by Maucler after the drawing by Charles Michel Ange Challes. Printed in colors. *Bourcard p.* 143. Folio. Brilliant impression. Proof, with the inscription and Depeuille's address. Large margins, trimmed to the plate-mark.

CHARLES MICHEL CHALLES:

Le Portrait Chery

(Oil painting)

CHARLES MICHEL CHALLES (or CHALLE)

French: 1718-1778
(*Oil Painting*)

13. LE PORTRAIT CHERY

A lady in decollete rose tulle gown, is seen seated with one leg resting upon a blue *canape* in a blue-paneled boudoir, carefully studying her face in a small round mirror which she holds in her left hand. In her right hand, she holds a letter. A *gueridon*, at right, holds a cluster of roses and an open jewel casket. On the floor beside her, a spaniel looks up to her and in the background an oval painting hangs upon the wall.
Panel: 11½ x 9 inches

See engraving—Catalogue No. 6.

[SEE ILLUSTRATION ON OPPOSITE PAGE]

LE PORTRAIT CHERY.

6

LE PORTRAIT CHERY *by Bonnet*

13

LE PORTRAIT CHERY. *Oil Painting by Challes*

PHILIBERT LOUIS DEBUCOURT

Philibert Louis Debucourt was the greatest painter-engraver of the eighteenth century. He was born at Paris on February 13, 1755, and died at Belleville on September 22, 1832. "He is as sound a master of the process of color printing as Janinet and a draughtsman of far more original talent. In society genre, he is one of the most distinguished masters and his *Promenades* are of the greatest interest in their spirited representation of manners in Paris at the time of the Revolution."—HIND.

"Who can be compared to Debucourt? He is dexterous, harmonious, deep, glittering, ingenious—in one word, deliciously French."—FENAILLE-VAUCAIRE.

14. LA CROISEE

Aquatint and stipple, after the engraver's own design. Printed in colors, *M. Fenaille No.* 28, *Portalis and Beraldi No.* 15. Folio. Fine impression, with the inscription, Depeuille's address, and the dots. Good margins, lacking the plate-mark.

[SEE ILLUSTRATION ON OPPOSITE PAGE]

14

LA CROISEE *by Debucourt*

15. L'OISEAU RANIME, 1787

Engraving in gouache manner, after the artist's own design. Printed in colors. *M. Fenaille No.* 9, *Portalis and Beraldi No.* 9. Folio. Very fine impression, with the title. Good margins, trimmed to the plate-mark, showing the registration-marks; a few breaks in the paper on the inscription space and a few creases skillfully ironed out.

Note: One of the rarest French eighteenth century engravings in color. Since 1897 only three copies have been offered at public sale: the De Goncourt-Garnier-Duvinne copy, the Christople-Christople *fils*-Agnew-Widener copy, and the Decloux-Dutasta-Bishop copy.

"This very rare piece is nearly unobtainable. It has all the feeling of an original painting heightened with china white."—BOURCARD.

"Rarity, surpassing rarity, makes of the plate a sort of revived Dodo, whose price beats all records even though the pre-eminence of the engraver who created it may rest rather on his *Les Deux Baisers* or his two *Promenades* not quite so seldom met with."—L. CLAYTON.

[SEE ILLUSTRATION ON OPPOSITE PAGE]

15

L'OISEAU RANIME *by Debucourt*

16. ANNETTE ET LUBIN, 1789

Engraving in gouache manner by Philibert Louis Debucourt, after the artist's own design. Printed in colors. *M. Fenaille No.* 22, *Portalis and Beraldi No.* 1. Folio. Superb impression of the second state of five. Before all letters but with the vignette in the inscription space and the date "1789" scratched with the needle on the left. Large margins, showing the plate and registration marks.

Note: One of Debucourt's most delightful engravings, which he made to help a couple of old actors; on each of the first 300 prints sold they were to receive 30 sous.

[SEE ILLUSTRATION ON OPPOSITE PAGE]

16

ANNETTE ET LUBIN *by Debucourt*

17. LA COQUETTE ET SES FILLES OU UNE MERE A LA MODE (1803)

Aquatint by Philibert Louis Debucourt, engraved after the artist's own design, carefully colored by hand. *M. Fenaille No. 149, Portalis and Beraldi I, p. 697.* Folio. Fine impression, with the inscription. Large margins, showing the plate-mark.

18. LES FESPIEGLES

Aquatint by Philibert Louis Debucourt after the painting by Schall. Printed in colors. Fine impression, with the title. Large margins with title in perfect condition. Framed.

GILLES DEMARTEAU

Belgian painter-engraver, born at Liege, January 19, 1722; died at Paris, July 31, 1776. Demarteau brought to a perfection the art of engraving in crayon manner which had been invented by Jean Charles Francois. "Another successful engraver was Gilles Demarteau, whose imitation of drawings are so skillfully executed as on hasty examination to deceive any but a practiced eye."—R. Nevill.

19. TETE DE JEUNE FILLE, No. 475

Engraving in crayon manner by Gilles Demarteau, after the drawing of Francois Boucher. Printed in colors on tinted paper. *L. de Leymarie No. 475.* Folio. Superb impression of an early state, proof before the additional work was added to the engraved plate. Small margins, trimmed to the square border.

[SEE ILLUSTRATION ON OPPOSITE PAGE]

20. TETE DE FEMME, No. 217

Engraving in crayon manner by Gilles Demarteau, after the drawing of Francois Boucher. Executed in several tints. *L. de Leymarie No. 217.* Folio. Fine impression, with the inscription. Small margins, lacking the plate-mark.

Twelfth print, executed in several colors.

[SEE ILLUSTRATION ON OPPOSITE PAGE]

20

19

21. LES TROIS GRACES ET L'AMOUR SE BEIGNANT, No. 618

Engraving in crayon manner by Gilles Demarteau, after the drawing by Jean Baptiste Huet. Printed in colors. *L. de Leymarie No.* 618. Folio. Superb impression. Proof before the title. Untrimmed margins; deckle edges.

Companion to the following.

22. LES TROIS BERGERES A LA FONTAINE, No. 619

Engraving in crayon manner by Gilles Demarteau, after the drawing by Jean Baptiste Huet. Printed in colors. *L. de Leymarie No.* 619. Folio. Superb impression. Proof before the title. Untrimmed margins; deckle edges.

Companion to the preceding.

23. TETE DE JEUNE FILLE, No. 475

Engraving in crayon manner by Gilles Demarteau, after the drawing of Francois Boucher. Printed in colors on tinted background. *L. de Leymarie No.* 475. Folio. Fine impression. Proof, with the inscription; retouched with china white. Large margins, showing the plate-mark; remounted on modern paper.

CHARLES MELCHIOR DESCOURTIS

Painter-engraver born in Paris in 1753; died in the same city, 1820. "He was a pupil of Janinet and in every way worthy of his master. All his technical skill and his charming sense of color he put in the translation of Taunay's designs."—M. C. SALAMAN.

24. L'AMANT SURPRIA

Engraving in the gouache manner by Charles Melchior Descourtis, after the painting by Schall. Printed in colors with the inscription *Paris ches Descourtis, Rue de Grands Degres.* Framed.

WILLIAM DICKINSON

Celebrated English mezzotint and stipple engraver born at London in 1746; died at Paris in 1823. "With a pictorial sense that was exquisite and a touch full of vivacity and vigor, Dickinson, of course, became one of Sir Joshua Reynold's truest interpretors. His prints after the master are among those most valued by collectors."—M. S. SALAMAN.

25. HER GRACE THE DUCHESS OF DEVONSHIRE AND VISCOUNTESS DUNCANNON

Stipple engraving. Engraved by W. Dickinson, after the painting by Angelica Kauffmann. Good impression with the inscription. Margins trimmed to plate-mark, and repaired.

EDWARD FISHER

Celebrated English mezzotint engraver born in 1730 and died in 1785. Though as no mezzotints by him that were engraved on the other side of the Irish Channel are known, it is thought possible he learned to engrave in London, and perhaps from MacArdell. His works comprise some seventy or eighty plates, many of them extremely good. In style his engravings resembles that of MacArdell.

26. LADY ELIZABETH KEPPEL

Mezzotint. *Smith No.* 36. After the painting by Reynolds. Very fine proof, of the third state of five, before the first inscription was erased, trimmed to engraved surface. In fine condition.

HEDLEY FITTON

Celebrated contemporary English architectural etcher, born in 1859.

27. INTERIOR, ST. ETIENNE, PARIS

Etching. Proof, signed in pencil, *Hedley Fitton.* Fine impression, in perfect condition.

JEAN HONORE FRAGONARD

Painter-engraver born at Grasse on April 5, 1732; died at Paris on August 8, 1806. One of the most popular and appreciated painters of the eighteenth century. The charm and the pigment of his paintings have made him the prototype of the decorators of "le siécle galant."

28. LA COQUETTE FIXEE

Etching by Jacques Couche, finished with the graver by Jean Dambrun, after the drawing by Fragonard. Printed in colors. *Portalis No.* 49. Folio. Fine impression, with small margins trimmed to the plate-mark.

Note: The interest of Fragonard's mission in French art, as revealed by stages in his engraved works, is shown in this fine plate prepared by Couché and finished with the graver by Jean Dambrun.

Companion to *Les Sabots*, Number 51.

[SEE ILLUSTRATION ON OPPOSITE PAGE]

29. L'ARMOIRE

Etching by Honore Fragonard, after the artist's own drawing. *Portalis No.* 13, *Portalis and Beraldi II, p.* 210, *P. de Baudricourt, No.* 2. Folio. Superb impression of the first state of three. Pure etching, proof before letters. Large margins, trimmed to the plate-mark.

"By etching *l'Armoire* himself, M. Fragonard has stamped this new work with his wonderful mastery. Wit and Gallic salt he has scattered upon it profusely. . . . The plate has the rarest merit of being entirely by the artist's hand and it is sure to meet with success."—*Journal de Paris.*

28

LA COQUETTE FIXEE *by Fragonard*

SIGISMUND FREUDENBERGER (CALLED FREUDEBERG)

Swiss painter-engraver born at Berne, June 16, 1745; died in the same city August 15, 1801. Even if his drawings are not considered as being as fine and refined as those by some of the other painters of that period, he will be remembered as the originator of *Le Monument du Costume.*

30. LE TENTATEUR

Etching with some graver work in the background; it is unsigned but may be ascribed to Francois Robert Ignouf l'Aine, who engraved a similar plate, *Les Moeurs du Temps,* after Sigismond Freudeberg. Folio. Superb impression. First state. Small margins, lacking the plate-mark.

This engraving was originally in the J. Gerbeau collection, which was sold at Paris, May 12-15, 1908, with the following commentary by the expert Danlos: "Etching proof of an exceedingly scarce engraving, probably unique, which was never finished but by its frame border, its size and general layout, nearly the same as the engraving known as *Les Moeurs du Temps,* seems to have been done as a companion-piece.

THOMAS GAUGAIN

Celebrated English stipple engraver, born at Abbeville, France, in 1748. He studied art under Houston in England, where he engraved many fine plates after Reynolds, Cosway, Northcote, and others, mostly in stipple. He died in 1805.

31. THE FRUIT GIRL

Stipple engraving, printed in colors. Engraved by Gaugain. After the painting by James Northcote. Very fine impression, beautifully printed. Margins trimmed to plate-mark. Extremely rare in such quality.

[SEE ILLUSTRATION ON OPPOSITE PAGE]

32. THE MILKMAID

Stipple engraving, printed in colors. Engraved by Gaugain. After the painting by James Northcote. Very fine impression, beautifully printed. Margins trimmed to plate-mark. Extremely rare in such quality.

[SEE ILLUSTRATION ON OPPOSITE PAGE]

32

31

VALENTINE GREEN

Celebrated English mezzotint engraver born at Hales-Owen, near Birmingham, in 1739; died in 1813. He was intended by his father for the profession of law, for which purpose he was placed under a respectable practitioner at Evesham in Worcester, with whom he passed two years; but, having a taste for drawing, he abandoned his office and became a pupil of Robert Hancock, the potter and engraver of Worcester. In 1765 he came to London, and after he exhibited at the Society of Artists, his mezzotint work was attended with great success. In 1774 he made his debut on the walls of the Royal Academy, the next year he was elected Associate and was appointed engraver to George III, and in 1779 he was granted the exclusive privilege of engraving from pictures in the Dusseldorf Gallery, an enterprise which, however, eventually resulted in a loss. He was the first keeper of the British Institution. He lived for many years in Newman-street, Oxford-street, from whence he published a great number of his plates.

33. EMILY MARY, COUNTESS OF SALISBURY

Mezzotint. *Smith No.* 116. After the painting by Reynolds. Very fine impression in the first state, before the name of the personage, the remainder of inscription in scratched letters. Margins trimmed to engrave surface. In fine condition. Duplicate from the British Museum Collection.

34. ANN, DUCHESS OF CUMBERLAND

Mezzotint. *Smith No.* 31. After the painting by Thomas Gainsborough and Cosway. Good impression, in the first state; small margins, a few surface scratches repaired.

35. MRS. COSWAY

Mezzotint. Engraving by V. Green, after the painting by Maria Cosway. Extremely fine impression. In perfect condition with fair margins.

36

JEAN BAPTISTE HUET

Painter-engraver born at Paris, October 22, 1745; died in the same city August 27, 1811. One of the best painters of pastoral subjects and *scènes galantes;* most of his charming compositions were engraved by Louis Marin Bonnet or Gilles Demarteau.

36. LA DECLARATION

Etching and stipple engraving by Augustin Legrand, after the drawing by Jean Baptiste Huet. Printed in colors. *Portalis and Beraldi II, p.* 611. Folio. Very fine impression, with the inscription. Large margins, trimmed to the plate-mark.

[SEE ILLUSTRATION]

JOHN JACOBE

Celebrated engraver born in 1733; died in 1797. This Austrian mezzotint engraver was born at Vienna and went to London, where he produced some fine plates. He returned later to his native city and continued to engrave there.

37. THE HONORABLE MISS MONCKTON

Mezzotint engraving. *Smith No.* 6. After the painting by Sir Joshua Reynolds. Fine impression, with inscription. Margins at top and sides, cut at bottom inside plate-mark; upper right corner repaired.

[SEE ILLUSTRATION ON OPPOSITE PAGE]

37

THE HONORABLE MISS MONCKTON *by John Jacobe*

38

JEAN FRANCOIS JANINET

France's greatest engraver in the colored gouache manner, born at Paris in 1752; died in the same city November 1, 1814. "He seems to have introduced color printing into France. His work is almost entirely reproductive and embraces a multitude of subjects from landscape to portrait."—Hind.

38. MADEMOISELLE DU T ***

Engraving in gouache manner by Francois Janinet, after the portrait of Louis Lemoine. Printed in colors. *Portalis and Beraldi No.* 124, *Bourcard, p.* 385. Folio. Magnificent impression. Proof with the title, still preserved with the original tissue at the watermarked fleur-de-lis. Cut to the oval border and remounted on the engraved mat showing the plate and registration mark.

Note: A charming portrait of Mlle. Catherine Rosalie Girard (called Du Thé), one of the professional beauties of the time and a dancer at the Paris opera.

[SEE ILLUSTRATION]

39

JANINET *(Continued)*

39. LE RENDEZ-VOUS COMIQUE

Engraving in gouache manner by Francois Janinet, after the drawing by Louis Joseph Watteau. Printed in color. *Portalis and Beraldi No.* 52, *Herold and Vuafflart No.* 301. Small folio. Superb impression. Proof, with the inscription. Large margins, showing the plate and registration marks.

[SEE ILLUSTRATION]

40. L'INDISCRETION

Engraving in gouache manner by Francois Janinet, after the drawin by Nicolas Lavreince. Printed in colors. *Portalis and Beraldi No.* 41, *E. Bocher No.* 31. Folio. Sumptuous impression. Proof the second state, before all letters but with the engraver's name traced with the needle. The seated woman shows her left foot, and two curls have been added to her hair. Untrimmed margins, deckle edges.

En suite with Number 46.

"The creamy white of the flesh and the head so delicately modeled are treated with the brilliancy of a watercolor."—R. PORTALIS.

"*L'Indiscrétion*, which Janinet reproduced after Lavreince in 1788, is not only one of his best but one the last among his works."—LADY DILKE.

[SEE ILLUSTRATION ON OPPOSITE PAGE]

41. L'INDISCRETION

Engraving in gouache manner, by Francois Janinet, after the drawing by Nicolas Lavreince. Printed in colors. *Portalis and Beraldi No.* 41, *E. Bocher, No.* 31. Folio. Very fine impression of the second state of four. Proof before letters, but with the engraver's name traced with the needle. The woman is seated showing her left foot, and two curls have been added to her hair. Small margins, lacking the plate-mark.

42. L'INDISCRETION

Engraving in gouache manner by Francois Janinet, after Nicolas Lavreince. Printed in colors. *Portalis and Beraldi No.* 41. Folio. Superb impression; with margins. One of the finest and most beautiful of all color prints. Proof bearing the title.

40

L'INDISCRETION *by Janinet*

43. L'AVEU DIFFICILE

Engraving in gouache manner, by Francois Janinet after the the drawing by Nicolas Lavreince. Printed in colors. *E. Bocher No.* 8, *Portalis and Beraldi No.* 39. Folio. Superb impression. Proof before all letters, with only the signature of the engraver and the date in scratched letters. The third leg of the armchair on the left of the plate has been engraved. Large margins but lacking the plate mark.

En suite with Number 44.

"By conveying with his mellow process the illusion of a transparent water-color rather than of an opaque gouache, Janinet turned the happiest conceptions of Lavreince into four of the most alluring prints of the French School."—L. Clayton.

"Janinet is most successful when dealing with subjects after Lavreince, whose peculiar form of art was specially suited and adapted for reproduction in colors. Faint blues and violets, roses and feathers, all of which were well within his scope, were faithfully shown by Janinet who brought color engraving very near perfection. Two of the best of his plates are *La Comparaison* and *l'Aveu difficile*, veritable triumphs of the color-engraver's art.—R. Nevill.

"Janinet's reproduction of the two gouaches of Lavreince, *La Comparaison* and *l'Aveu difficile*, imitate the execution of Lavreince in the most deceptive manner and are veritable triumphs of his graceful and pleasing art."—Lady Dilke.

[SEE ILLUSTRATION ON OPPOSITE PAGE]

43

L'AVEU DIFFICILE *by Janinet*

44. L'ELEVE DISCRET

Engraving in gouache manner by Francois Janinet, after the drawing by Nicolas Lavreince. Printed in colors. *Portalis and Beraldi No.* 42, *E. Bocher No.* 23. Small folio. Superb impression. Proof, with the inscription. Small margins, lacking the plate-mark.

Companion to the following.

[SEE ILLUSTRATION ON OPPOSITE PAGE]

45. PAUVRE MINET, QUE NE SUIS-JE A TA PLACE!

Engraving in gouache manner by Francois Janinet, after the drawing by Nicolas Lavreince. Printed in colors. *Portalis and Beraldi No.* 43, *E. Bocher No.* 47. Small folio. Superb impression. Proof, with inscription. Small margins, lacking the plate-mark.

Companion to the preceding.

46. LE REVEIL DE VENUS

Engraving in gouache manner by Francois Janinet, after the miniature by Jacques Charlier. Printed in colors. *Portalis and Beraldi No.* 19-*b*. Quarto. Brilliant impression. Proof before all letters, but with the signature of the artist and the date traced with the needle. Small margins, trimmed to the plate-mark but showing the registration-marks.

44

L'ELEVE DISCRET *by Janinet*

JOHN JONES

Celebrated English mezzotint engraver, born about 1745; died in 1799. Having learned the art of mezzotinting he soon advanced to a high position among his contemporaries and was employed by the principal painters of his time. His works are powerful and artistic in style, and he appears to have been highly thought of by Romney, after whose paintings he engraved twenty plates, and by Reynolds, after whom he engraved twenty-eight plates.

47. THE HON. MRS. TOLLEMACHE, *In the Character of Miranda*

Mezzotint. *Smith No.* 73. After the painting by Sir Joshua Reynolds. Fine impression with the inscription, margins trimmed to plate-mark at top and sides, and inside plate-mark at bottom.

48. BLACK MONDAY OR THE DEPARTURE FOR SCHOOL

Mezzotint, printed in colors. Engraved by John Jones, after the painting by R. Bigg. Superb early proof, beautifully printed, with inscriptions. In perfect condition.

Companion to No. 50.

[SEE ILLUSTRATION ON OPPOSITE PAGE]

49. BLACK MONDAY OR THE DEPARTURE FOR SCHOOL

Mezzotint, printed in colors. Engraved by John Jones, after the painting by R. Bigg. Fine early proof, with the inscription; repaired along margins, otherwise in fine condition.

Companion to the following.
From the Halsey Collection.

50. DULCE DOMUM OR THE RETURN TO SCHOOL

Mezzotint, printed in colors. Engraved by John Jones, after the painting by R. Bigg. Fine early proof, with the inscription. In perfect condition.

Companion to the preceding two.
From the Halsey Collection.

[SEE ILLUSTRATION ON OPPOSITE PAGE]

48

50

NICOLAS LAFRENSEN (CALLED LAVREINCE)

Swedish painter born at Stockholm, October 30, 1737; died in the same city in 1807. After traveling in France and Germany, Lavreince returned to Paris in 1771. His clever gouaches brought him success at once, and they were popularized by the engravers Janinet, Delaunay, Vidal and others.

51. LES SABOTS

Etching finished with the graver by Jean Dambrun, after the gouache by Nicolas Lavreince. Printed in colors. *E. Bocher No.* 57. Fine impression, with the name of Fragonard engraved on the plate instead of that of Lavreince. Small margins, trimmed to the plate-mark.

Companion to *La Coquette Fixée,* Number 28.

52. LE BILLET DOUX

Etching finished with the graver by Nicolas DeLaunay, after the drawing by Nicolas Lavreince. *E. Bocher No.* 10, *Lawrence and Dighton No.* 95. Folio. Fine impression. Proof of the fourth state, before the title but with *"Le Billet Doux"* in the clouds above the coat-of-arms, and with the artist's names but without "Peintre du roi de Suede" etc. after the name of N. Lavreince.

"Among the most representative prints of the period, among the finest work of Nicolas de Launay, stands *Le Billet Doux."*

—Portalis and Beraldi.

53. LA COMPARAISON

Stipple engraving by Partout, after the gouache by Nicolas Lavreince. Printed in colors. With four verses, and *"London Published 1st January* 1787 *by Chas. Phillips, Walker's Court, Soho."* Folio. Fine impression, with the inscription. Small margins, trimmed to the plate-mark.

54. MRS. MERTUEIL AND MISS CECILLE VOLANGE

Stipple engraving by Romain Girard, after the drawing by Nicolas Lavreince. Printed in colors. *E. Bocher No.* 39. Folio. Fine impression, with the inscription. Large margins, showing the plate-mark at the bottom; trimmed to it at the top and sides. This interesting engraving was inspired by *Les Liaisons Dangereuses* by Choderlos de Laclos.

55. LE ROMAN DANGEREUX

Etching finished with the graver by Isidore Stanislas Helman, after the gouache by Nicolas Lavreince. *E. Bocher No.* 56, *Lawrence and Dighton No.* 77. Folio. Very fine impression. Proof of the third state, with the inscription. Large margins, showing the plate-mark.

From the F. R. Halsey Collection, New York, 1916.

Note: Nothing could be more Parisian, eighteenth century Parisian, than this charming little interior scene known as *Le Roman Dangereux,* drawn by a Swede, engraved by a Fleming and dedicated to a Russian.

56. LES OFFRES SEDUISANTES

Etching finished with the graver by Jean Louis Delignon, after the drawing by Nicolas Lavreince. *E. Bocher No.* 43. *Lawrence and Dighton No.* 32. Folio. Very fine impression. Proof, with the title corrected. Untrimmed margins; deckle edges.

Companion to *Le Restaurant,* Number 57.

"The latest addition to a remarkable array of graceful plates after Lavreince, *Les Offres Séduisantes* shows an interior scene treated with thorough understanding of a delicate situation and is intended as a companion-piece to *Le Restaurant—Journal de Paris.*

57. LE RESTAURANT

Etching finished with the graver by Martial Deni or his sister, after the gouache by Nicolas Lavreince. *E. Bocher No.* 53, *Lawrence and Dighton No.* 39. Folio. Very fine impression. Proof, with the inscription. Margins trimmed to the plate-mark; a small fold on the lower margin carefully ironed out.

From the F. R. Halsey Collection, New York, 1916

Companion to *Les Offres Séduisantes,* Number 56.

"We urge M. Vidal to publish *Le Restaurant,* a perfect picture deserving all success. No subject could show more piquancy."—MERCURE DE FRANCE.

58. L'ACCIDENT IMPREVU

Stipple engraving by Jean Louis Darcis, after the gouache by Nicolas Lavreince. Printed in colors. *E. Bocher No.* 1. Folio. Very fine impression. Proof, with the inscriptions but before the mistake *"Mauvaise"* in the publication line was corrected to "Mauvaises." Large margins trimmed to the plate-mark at the top and sides but showing it at the bottom.

Companion to *La Sentinelle en Défaut,* Number 59.

A drama of scorched linens between a laundry girl and a messenger boy, in an amusing interpretation which could have been produced only by Nicolas Lavreince.

59. LA SENTINELLE EN DEFAUT

Stipple engraving by Jean Louis Darcis, after the gouache by Nicolas Lavreince. Printed in colors. *E. Bocher No.* 58. Folio. Very fine impression. Proof, with the inscription and the dedication. Margins trimmed to the plate-mark at the top and sides but showing it at the bottom.

Companion to *L'Accident Imprévu,* Number 58.

AUGUST LEPERE

Celebrated French etcher and wood engraver, born in Paris on November 30th, 1849; died at Damme on November 20th, 1918. "Never servile, even in his most faithful portraiture of a nature that enchants him, he works with a plenitude of science, but also with unwearied freshness of inspiration and a sympathetic feeling for the character of his subject . . ."

—Elizabeth Luther Cary.

60. LA CATHEDRALE DE REIMS

Etching. Beautiful impression on warm-toned Japan paper, signed in pencil, *A. Lèpere.* Etched in 1911. In perfect condition.

JAMES MacARDELL

Celebrated English mezzotint engraver born in Cow-Lane in Dublin about 1729; died in 1765. He may be said to have carried the art onward from the point to which it was brought by Faber, by adopting boldness, decision, and freedom of handling without losing either accuracy or truth. His talents were duly appreciated by the great painters of his time, especially Reynolds, who considered, as Northcote tells us, that his own fame would be preserved by MacArdell's engravings, when the paintings had faded away.

61. LADY FENHOULET, ANNE DAY

Mezzotint. *C. Smith No.* 53. Engraved by MacArdell after the painting by Reynolds. Very fine proof in the first state, before all letters. In perfect condition, with margins.

CHARLES FRANCOIS-ADRIEN MACRET

French engraver born in Abbeville 1750, died Paris, 1783.

62. MARIE ANTOINETTE

Engraving. By C. Macret, after the painting by L. E. LeBrun. Extremely fine impression. Printed in color. Liberal margins; in perfect condition. Framed.

CHARLES MERYON

Celebrated French etcher, born in Paris in 1821 and died there in 1868.

63. LE STRYGE

Wright No. 23. Fifth state of eight. Original etching by Charles Meryon. Fine impression, signed in the plate C. Meryon. On French paper.

JEAN MARIE MIXELLE

One of the last French engravers in the gouache manner working at the end of the eighteenth century.

64. LE ROMAN

Aquatint engraved by Jean Marie Mixelle, after the drawing by Francois Jean Garneray. Printed in colors. *Portalis and Beraldi III, p.* 108. Small folio. Very fine impression. Proof, with the inscription. Margins showing the plate and registration marks.

Companion to the following.

The word "roman" has been scratched off with the pen and the title "Feu" substituted in ink.

65. L'EAU

Aquatint engraved by Jean Marie Mixelle, after the drawing by Francois Jean Garneray. Printed in colors. *Portalis and Beraldi III, p.* 108. Small folio. Very fine impression. Proof, with the inscription. Small margins, showing the plate and registration marks; a fold in the impression has been carefully ironed out.

Companion to the preceding.

66. LES NOISETTES

Mezzotint engraving printed in colors by Mixelle, after the painting by G. Morland. With margins slightly stained, and slight fold in paper. Framed.

JEAN MICHEL MOREAU (CALLED MOREAU LE JEUNE)

The foremost painter-engraver of the eighteenth century, born in Paris, March 26, 1741; died there November 30, 1814.

67. COURONNEMENT DE VOLTAIRE *sur le Théatre Francais le 30 Mars 1778 aprè la sixiéme représentation d'Irene.*

Impression of the etching finished with the graver by Charles Etienne Gaucher, after the drawing by Jean Michel Moreau. Very fine proof of the fifth state, with the border, the names of the artists and the title, but before the coat-of-arms and the dedication. Large margin, showing the plate-mark; the latter has been reinforced at the back.

68. LE BAL MASQUE. *Fête donnèes au Roi et a la Reine par la Ville de Paris, le 23 Janvier 1782, a l'occasion de la Naissance du Dauphin.*

Etching finished with the graver by Jean Michel Moreau, after the artist's own drawing. Folio. Fine impression, with the inscription; with large margins showing the plate-mark; the engraving has been folded and ironed out.

Companion to *Le Festin Royal,* Number 69.
From the Soulavie Collection.

69. LE FESTIN ROYAL. *Fête données au Roi et la Reine par la Ville de Paris, le 21 Janvier 1782, a l'occasion de la Naissance de Monseigneur le Dauphin.*

Etching by Jean Michel Moreau, finished with the graver by Delignon after the artist's own design. Folio. Fine impression, with the inscription; large margins showing the plate-mark; the plate has been folded and ironed out.

Companion to *Le Bal Masqué,* Number 68.
From the Soulavie Collection.

70. LES ADIEUX—LES RENDEZ-VOUS POUR MARLY

Pair of engravings after the paintings by J. M. Moreau. The first is engraved by de Launay; the latter by Carl Guttenberg. Extremely fine impressions with inscriptions. In perfect condition. Framed.

GEORGE MORLAND

Celebrated English mezzotint engraver, born in 1763; died in 1804. "In all the range of British art there are few things better than a good Morland."—E. Henley.

71. BLIND MAN'S BLUFF

Mezzotint engraving, printed in colors by Morland. Fine impression, matted to plate-mark. In perfect condition. Framed.

JOHN POTT

English mezzotint engraver of the eighteenth century.

72. LADY CHARLES SPENCER

Mezzotint. *Smith No.* 1. Engraved by John Pott after the painting by Reynolds. Fine impression with the inscription; margins trimmed to plate-mark.

73

NICOLAS FRANCOIS REGNAULT

Painter-engraver born in 1746; he is known principally by those two charming prints *Le Bain* and *Le Lever*.

73. LE LEVER

Engraving in pastel manner by Regnault, after the artist's own design. Printed in colors. *Portalis and Beraldi No.* 9. Small 4to. Superb impression of the second state, with the address of Delalande. Good margins, showing the plate and registration marks. "The two compositions (*Le Lever* and *Le Bain*) are admirably balanced and Regnault's technique imparts to both a homogeneous appearance; yet the first holds its own and carries the prize."—L. CLAYTON.

[SEE ILLUSTRATION]

74. THE UNEXPECTED VISITOR

Engraving by N. F. Regnault after the artist's own design. Fine impression. Proof before all letters; with small margins. Perfect condition. Framed.

AUGUSTIN DE SAINT-AUBIN

Painter-engraver born in France in 1736; died in 1807.

75. THE FIRST COME BEST SERVED

Engraving in gouache manner by A (ntoine) . Ser (gent) ., after the drawing by Augustin de Saint-Aubin. Printed in colors. *E. Bocher, No.* 404. Folio. Very fine impression, with the inscription. Large margins, showing the plate and registration marks; as always, the impression has been heightened with slight retouches.

Companion to the following.

76. THE PLACE TO THE FIRST OCCUPIER

Engraving in gouache manner by A (ntoine) . Ser (gent) ., after the drawing by Augustin de Saint-Aubin. Printed in colors. *E. Bocher No.* 405. Folio. Very fine impression. Proof, with the inscription. Large margins, showing the plate and registration marks; as always, the impression has been heightened with slight retouches.

Companion to the preceding.

JEAN FREDERIC SCHALL

French: 1752-1835
(*Oil Painting*)

77. MADEMOISELLE DU THEY

Maitresse du Comte d'Artois. Painted within an oval, the bust-length figure of a young woman is seen. Her powdered hair is softly curled and dressed with a spray of roses. She wears a transparent white fichu and a shaded blue bodice.

Panel: 9 x 8 *inches*
From Thomas Agnew & Sons, London.
Collection of the Countess de La Beraudière, Paris.

[SEE ILLUSTRATION ON OPPOSITE PAGE]

77

MADEMOISELLE DU THEY. *Oil Painting by Schall*

JOHN RAPHAEL SMITH

Celebrated English mezzotint engraver born at Dublin in 1740 and died in 1790.

78. THE HON. MRS. BOUVERIE

Mezzotint. *Smith No.* 19. After the painting by Hoppner. Very fine proof in the first state, before letters; margins trimmed inside plate-mark.

79. LADY CATHERINE PELHAM CLINTON

Mezzotint. *Smith No.* 43. After the painting by Reynolds. Very fine impression, published February 1782. With margins; plate-mark slightly cracked.

80. A BACHANTE

Mezzotint. After the painting by Sir Joshua Reynolds. Published September 1784 by Smith; margins trimmed. Fine impression.

LOUIS R. TRINQUESSE

French painter at the end of the eighteenth century.

81. L'IRRESOLUTION, OU LA CONFIDENCE

Etching finished with the graver by Jean Antoine Pierron, after the drawing of Louis Trinquesse. *Portalis and Beraldi III, p.* 311, *Lawrence and Dighton No.* 163. Folio. Brilliant impression. Proof of the first state, with the inscription but before the address was altered to a Paris chez Mondhare." Good margins, showing the plate-mark.

GERAUD VIDAL

Painter-engraver born at Toulouse in 1742; died at Paris in 1804.

82. LES CERISES

Aquatint in gouache manner by Geraud Vidal, after the drawing by Pierre Davesne. Printed in colors. *Portalis and Beraldi No.* 20-*a*. Folio. Fine impression. Proof, with the title. Large margins, trimmed to the plate-mark and showing the registration-mark.

Companion to the following.

[SEE ILLUSTRATION ON OPPOSITE PAGE]

83. LES PRUNES

Aquatint in gouache manner by Geraud Vidal, after the drawing by Pierre Davesne. Printed in colors. *Portalis and Beraldi No.* 20-*b*. Folio. Fine impression. Proof, with the title. Large margins, trimmed to the plate-mark and showing the registration-marks.

Companion to the preceding.

[SEE ILLUSTRATION ON OPPOSITE PAGE]

82

83

84

JAMES WARD

Celebrated British painter, born in 1769 and died in 1859.

84. THE STRAY'D CHILD

Mezzotint, printed in colors. Engraved by B. Pym, after the painting by James Ward. Very fine proof, with the inscription; large margins. In perfect condition.

From the Halsey Collection.

[SEE ILLUSTRATION]

WILLIAM WARD

Celebrated English mezzotint engraver born in 1776 and died in 1826.

85. ELIZABETH, COUNTESS OF MEXBOROUGH

Mezzotint. *Smith No.* 58. Engraved by W. Ward after the painting by Hoppner. Very fine proof, published December 1784; margins trimmed at top and sides inside plate-mark.

86. COMPASSIONATE CHILDREN

Mezzotint. Printed in colors by W. Ward, after the painting by I. Ward. Extremely fine impression. Published in London and dated January 1, 1793, by W. Ward, Warren Place, Hempstead Road. Framed.

JAMES WATSON

Celebrated English mezzotint engraver born at Dublin in 1740 and died in 1790.

87. HER ROYAL HIGHNESS ANNE, DUCHESS OF CUMBERLAND

Mezzotint. *Goodwin No.* 96. After the painting by Sir Joshua Reynolds. Beautiful impression, with full inscription. Trimmed to engraved surface; a few small marginal repairs, otherwise in fine condition.

88. ANN, LADY STANHOPE

Mezzotint. *Goodwin No.* 53. After the painting by Sir Joshua Reynolds. Good impression; a few small repairs on the upper margin.

From the Hoskier Collection.

89. PORTRAIT OF MRS. BUNBURY

Mezzotint. *Goodwin No.* 114. Engraved by James Watson after the painting by Reynolds. Very fine impression in the third state, with the name of the personage. Margin trimmed at bottom, otherwise in fine condition.

THOMAS WATSON

Celebrated English mezzotint engraver, born in 1743; died in 1781. His style is bold and powerful, resembling that of Dickinson, and he produced several works in stipple engraving.

90. LADY BROUGHTON

Mezzotint. *Smith No.* 8. After the painting by Sir Joshua Reynolds. Superb proof in second state, with full inscription. Trimmed to engraved surface; fold on upper right corner and slightly foxed.

The rarest of all English mezzotints.

91. THE HON. MRS. PARKER

Mezzotint. *Smith No.* 28. After the painting by Sir Joshua Reynolds. Very fine proof in the second state, before the name of the personage. Trimmed to plate-mark; edges and corners slightly nicked.

92. THE CONFIDANTS OR LE BILLET-DOUX

Mezzotint. *Smith No.* 41. After the painting by Martin. Very fine proof, with inscription, published May 20, 1780. Small margins, in perfect condition.

FRANCIS WHEATLEY

Celebrated British painter, born in 1747 and died in 1801.

93. SETTING OUT TO THE FAIR

Stipple engraving, printed in colors. Engraved by J. Eginton, after the painting by F. Wheatley. Superb proof, with the inscription. Published April 20th, 1804, by R. Cribb, No. 288 High Holborn. In perfect condition.

Companion to the following.

[SEE ILLUSTRATION ON OPPOSITE PAGE]

94. THE FAIRINGS

Stipple engraving, printed in colors. Engraved by J. Eginton, after the painting by F. Wheatley. Superb proof, with the inscription. Published April 20th, 1804, by R. Cribb, No. 288 High Holborn. In perfect condition.

Companion to the preceding.

[SEE ILLUSTRATION ON OPPOSITE PAGE]

94

93

JAMES ABBOTT McNEILL WHISTLER

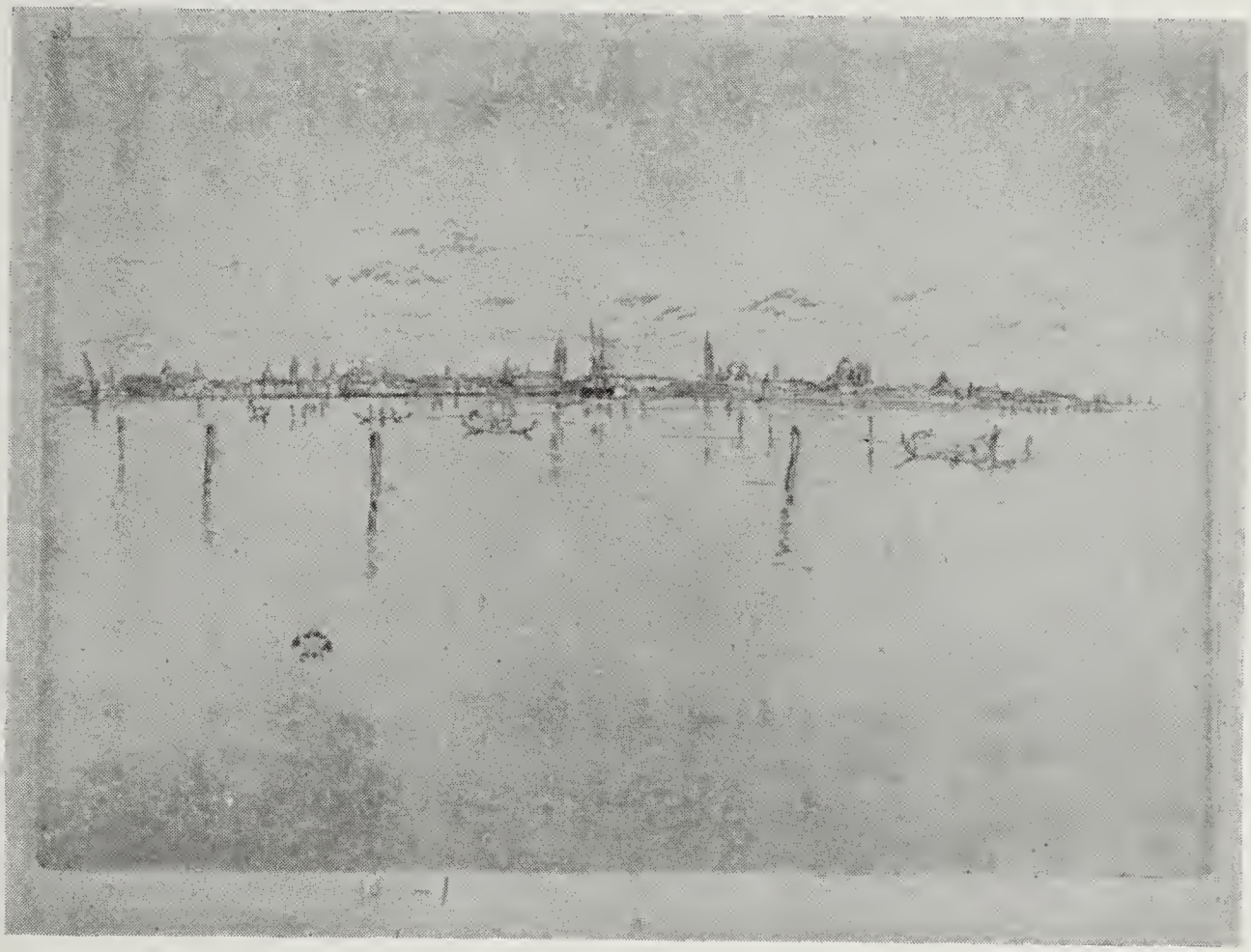
Celebrated American painter and etcher, born in Lowell, Mass., in 1834; died in London in 1903.

95. LITTLE VENICE

Etching. *Kennedy No.* 183. Only state. Beautiful impression, signed in pencil with the "butterfly," *imp.* In perfect condition.

"In his Venice etchings Whistler also developed what he called the Japanese method of drawing, Bacher calls his secret, and Menpes the secret of drawing. Whistler always spoke frankly about it to us, from the first time J. saw him etching, and he followed the same method in his lithographs. . . . The system, scientific as all Whistler's systems were, is to select the exact spot on the canvas, the lithographic stone, the etching plate, or the piece of paper, where the focus of interest is to be, and to draw this part of the subject first. It might be near the side of a plate, though he insisted the composition should be placed well within the frame or on the plate, contrary as such treatment is to Japanese methods and his early practice. Having selected the point of interest, he drew that, and drew it completely, and there, on his canvas, plate, or stone, was a picture. . . . Once he put it down, he drew in the objects next in importance, all the while carrying out the work completely and making one harmonious whole. The result was that the picture was finished—'finished from the beginning'—and there was on the plate, paper, or stone, a space which he could fill with less important details or leave as he chose."—JOSEPH PENNELL.

[SEE ILLUSTRATION ON OPPOSITE PAGE]



95

LITTLE VENICE *by Whistler*

96

WHISTLER *(Continued)*

96. THE GARDEN

Etching. *Kennedy No.* 210. Eighth state of eight. Very fine proof, signed in pencil with the "butterfly", *imp.* In perfect condition.

"Whistler by this time has called into requisition the resources of ink—the plate is painted with ink; it is wiped exactly where wiping adds to the effect of it; and so we have, as no one else could have given it to us . . . the *San Biagio,* and that marvelous piece *The Garden.*

"Only a little walled garden that abuts on a Venetian canal; it is an exquisite vision of the irrepressible piercing of the life of the Summer."—FREDERICK WEDMORE, *Whistler and Others.*

[SEE ILLUSTRATION]

SYDNEY E. WILSON

Contemporary British mezzotint engraver.

97. PORTRAIT OF MRS. BELL

Mezzotint engraving printed in colors. Engraved by Wilson, after the painting by Raeburn. Signed artist's proof, in perfect condition.

98. THE LADIES WALDEGRAVE

Mezzotint engraving printed in colors in one printing by Sidney E. Wilson after the painting by Sir Joshua Reynolds. Fine impression, signed by the artist in perfect condition. Edition limited, plate destroyed. Framed.

ANDERS ZORN

Celebrated Swedish painter and etcher, born at Nora in Dalecarlia in 1860; died in 1920.

99. E. R. BACON

Asplund 116. Delteil 114. Etching. Extremely fine rich impression signed by the artist and bearing the inscription: 'Faithfully yours, E. R. Bacon'. In perfect condition. Plate destroyed.

S. ARLENT EDWARDS

Contemporary American mezzotint engraver, born in 1862, who revived the art of color-printing from a mezzotint plate, done in one printing and without any retouching, as it was practiced a hundred years ago by the English engravers. His work has great depth and brilliancy of tone.

100. ANNE OF CLEVES

Mezzotint engraving printed in colors by Edwards, after the painting by Holbein. Fine proof signed by the artist, in perfect condition. Framed.

101. MRS. LOWNDES—STONE NORTON

Mezzotint printed in colors. Engraved by Edwards, after the painting by Thos. Gainsborough. Fine proof signed by the artist, in perfect condition. Framed.

102. MRS. DAVENPORT

Mezzotint engraving printed in colors by Edwards after the painting by George Romney. Fine proof signed by the artist, in perfect condition. Framed.

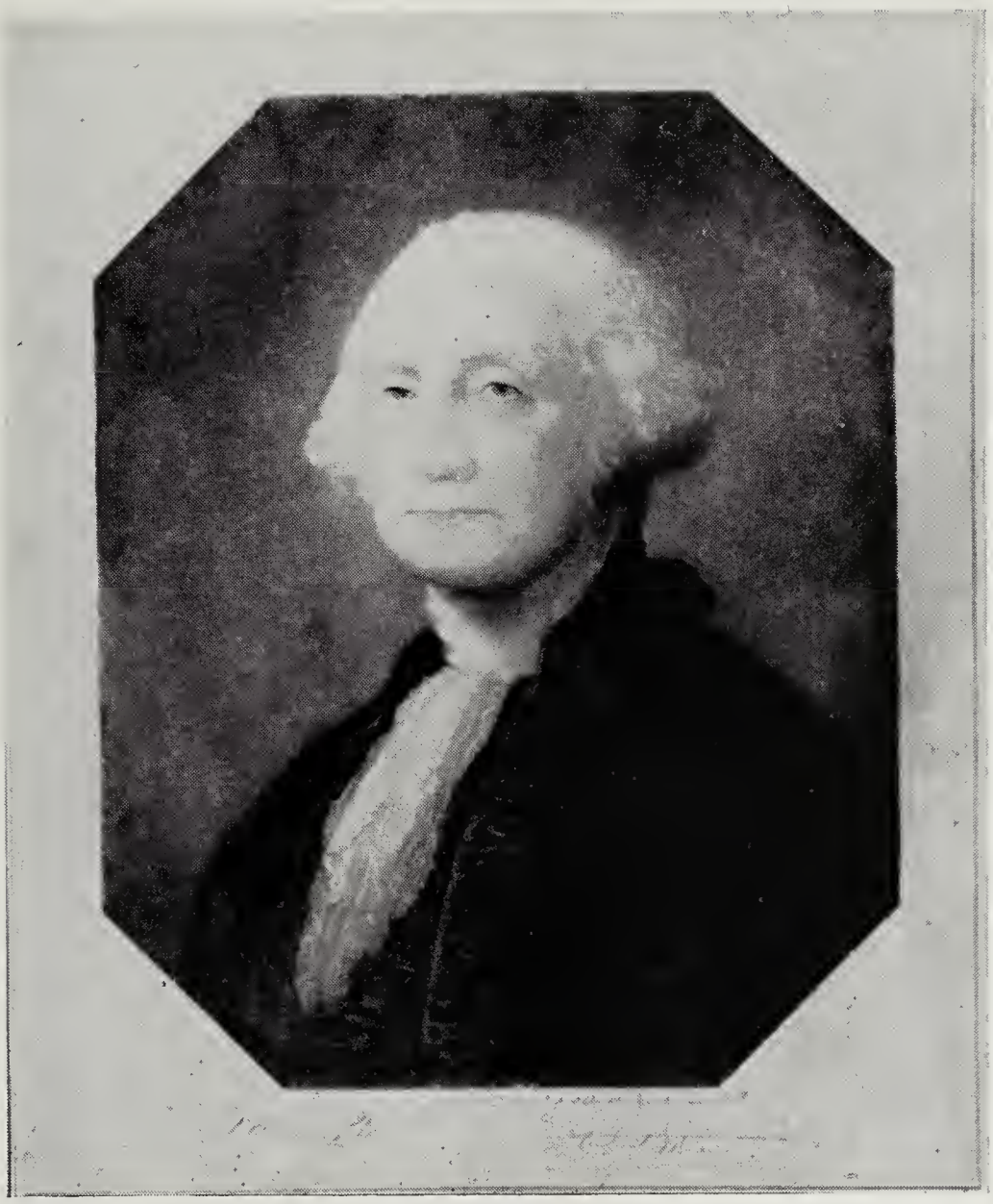
103

EDWARDS (*Continued*)

103. MADAME HENRIETTA, AS FLORA, DAUGHTER OF LOUIS XV

Mezzotint printed in colors. Engraved by Edwards, after the painting by Nattier. Signed artist's proof, in perfect condition.

[SEE ILLUSTRATION]



104

EDWARDS (*Continued*)

104. PORTRAIT OF GEORGE WASHINGTON

Mezzotint printed in colors. Engraved by Edwards, after the painting by Gilbert Stuart. Signed artist's proof, in perfect condition.

[SEE ILLUSTRATION]

105. LADY HAMILTON AS NATURE

Mezzotint engraving printed in colors by Edwards after the painting by George Romney. Fine proof signed by the artist, in perfect condition. Framed.

106. MRS. RICHARD BRINSLEY SHERIDAN

Mezzotint engraving printed in colors by Edwards after the painting by Thos. Gainsborough. Fine proof signed by the artist, in perfect condition. Framed.

107. PORTRAIT OF A LADY

Mezzotint engraving printed in colors by Edwards after the painting by Ambrogio de Predig. Fine proof signed by the artist, in perfect condition. Framed.

108. ELIZABETH, COUNTESS OF MEXBOROUGH

Mezzotint engraving printed in colors by Edwards after the painting by J. Hoppner. Fine proof, signed by the artist, in perfect condition. Framed.

109. A VISIT TO THE BOARDING SCHOOL

Mezzotint printed in colors. Engraved by Edwards, after the painting by Morland. Signed artist's proof, in perfect condition.

110. JULIA MacDONALD; LADY MULGRAVE

Mezzotints printed in colors. Engraved by Edwards, after the paintings by Lawrence and Gainsborough. Signed artist's proofs, in perfect condition. Together 2 pieces.

111. THE DUKE AND DUCHESS OF CUMBERLAND—THE MORNING WALK

Mezzotint printed in colors. Engraved by Edwards, after the painting by Gainsborough. Signed artist's proof, in perfect condition.

112. GIRL WITH DOVE—SYMPATHY

Mezzotint printed in colors. Engraved by Edwards, after the painting by Greuze. Signed artist's proof, in perfect condition.

113. GENERAL NATHANIEL GREENE

Mezzotint printed in colors. Engraved by Edwards, after the painting by C. W. Peale. Signed artist's proof, in perfect condition.

114. FRANCOIS II

Mezzotint printed in colors. Engraved by Edwards, after the painting by Clouet. Signed artist's proof, in perfect condition.

115. ELIZABETH, COUNTESS GROSVENOR

Mezzotint printed in colors. Engraved by Edwards, after the painting by Lawrence. Signed artist's proof, in perfect condition.

116. MADAME ADELAIDE, AS DIANA, DAUGHTER OF LOUIS XV

Mezzotint printed in colors. Engraved by Edwards, after the painting by Nattier. Signed artist's proof, in perfect condition.

117. PORTRAIT OF A YOUNG PRINCESS

Mezzotint printed in colors. Engraved by Edwards, after the painting by Netscher. Signed artist's proof; fine impression, in perfect condition.

118. MADONNA

Mezzotint printed in colors. Engraved by Edwards, after the painting by Bernardino Luini. Signed artist's proof, in perfect condition.

119. THE DUCHESS OF DEVONSHIRE AND HER DAUGHTER

Mezzotint printed in colors. Engraved by Edwards, after the painting by Reynolds. Signed artist's proof, in perfect condition.

120. MADONNA

Mezzotint printed in colors. Engraved by Edwards, after the painting by Pietro Vanucci Perugino. Signed artist's proof, in in perfect condition.

121. LOUISE DE BOURBON, DUCHESSE DU MAINE

Mezzotint printed in colors. Engraved by Edwards, after the painting by Mignard. Signed artist's proof, in perfect condition.

122. SASKIA VAN ULENBURGH

Mezzotint printed in colors. Engraved by Edwards, after the painting by Rembrandt. Signed artist's proof, in perfect condition. Framed.

123. PRINCESS BEAUJOLAIS

Mezzotint printed in colors. Engraved by Edwards, after the painting by Nattier. Signed artist's proof, in perfect condition. Framed.

124. MARIE-LOUISE, QUEEN OF AUSTRIA

Mezzotint printed in colors. Engraved by Edwards, after the painting by Nattier. Signed artist's proof, in perfect condition. Framed.

F. G. STEVENSON

Contemporary English Mezzotint Engraver.

125. PORTRAIT OF A GIRL

Mezzotint engraving printed in colors in one printing, after the painting by Reynolds. Good impression signed by the artist, in perfect condition. Framed.

126. TWO MEZZOTINT ENGRAVINGS PRINTED IN COLORS

The Parson's Daughter, by S. Arlent Edwards, after the painting by George Romney; and Miss Cholmondeley, after painting by Hoppner, and engraved by Herbert Stodart, no. 38 of 300 copies. Fine impressions.

END OF SALE

THE METROPOLITAN
MUSEUM OF ART

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